



Galleria Giampaolo Abbondio

Mateas Pares



Artist Bio

Mateas Pares studied graphic design and commercial arts at Beckmans College of Design and Bergh's in Stockholm, and has been awarded Cannes Grand Prix, Epica d'Or, and other notable awards for his work. Since 2012 Pares works fulltime with his art. Since 2020 he also runs and curates the exhibition project StudyForArtPlatform in Stockholm, as well as working as a freelance curator. Pares' works have been featured at Gallery Golsa (NO), Gallery Steinsland Berliner (SWE), and National Gallery (BiH), among others, and can be seen in private collections around the world.

Lives and works in Stockholm, Sweden.

Artist Statement

Despite the eyes being drawn to the sculptures, the canvas is very much at the centre of Pares' practice. Through the combination of the sculptures and materials in different ways with the canvas, Pares has created his own relationship with the canvas as a sculptor, in which he uses the sculptures and materials as tools to transform the canvas into a projection surface for various abstract concepts. Thematically, Pares often returns to questions around what it entails to live with the means one were given, and our striving to fit in, as a way to deal with a high-functioning autism diagnose. The result often creates a feeling of the sculptures and the canvas being forced together into a state that seems to have no resolution, oscillating between abstraction and the figurative.



Artist Projects

2026, *Title TBC*; group exhibition with TBC; Curated by Love Enqvist; Studio Giardini; Venice, Italy.
"Gränser" ("Borders"); group exhibition with TBC; Kummelholmen; Stockholm, Sweden.

2025, *"Hur Odla Man En Sommaräng?" ("How Do You Grow a Summer Meadow?")*; solo exhibition; Galleri Duerr; Stockholm, Sweden.

"Busts"; solo exhibition; Roman Cisterns, Fermo Musei; Fermo, Italy

Hjorten Skulpturpark 2025; group exhibition; Konsthall 323 and Hjorten Skulpturpark; Stockholm, Sweden

"Tagning 2" ("Take 2"); group exhibition with undisclosed artists; Detroit Stockholm; Stockholm, Sweden.

2024, *"Heads"*; solo exhibition; Brixton Textiles; Konstnärshuset SKF; Stockholm, Sweden.

"Vem Var Branislav Tesanovic" ("Who Was Branislav Tesanovic?"); group exhibition with Idun Baltzersen, Simon Burton, Paul Housley, Daniel Jensen, Susan Te Kahurangi King, Anders Krisar, Lisa Lundgren, Kasper Nordenström Jung, Stina Persson, Anna Ting Möller; Gallery Heerz Tooya; Veliko Turnovo, Bulgaria.

"Hour 482 120"; installation; Restaurant Riche; Stockholm, Sweden.

2023, *"Feel Good"*; solo exhibition; Galleria Giampaolo Abbondio; Todi, Italy.

"Jag" ("I"); group exhibition with Albin Karlsson, Anders Granberg, Annika Olsson, Jenny Andersson, Lars Lengquist, Magnus Szatek Jonsson, Sofi Lardner Häggström, Sofie Rykowski, Therese Jonsson Szatek; Curated by Lars Lengquist; Älgåns Konsthall; Älgåns, Sweden.

"Cocks!"; group exhibition with Alberte Skronski, Amanda Monceau, Björn Kjelltoft, Filippa Nilsson Kallhed, Ida Silfverdal, Johnny Olsson, Jukka Korkeila, Sanna Albenius, Sophi Vejrich, Tim Højbjerg, Vilma Ideberg, Åsa Cederqvist; Artworks; Stockholm, Sweden.

untitled; installation; Hope Flagship Store; Stockholm, Sweden.

2022, *"Ungeziefer"*; duo exhibition with Tim Højbjerg; curated by Love Enqvist; Studio Giardini; Venice, Italy.

untitled; group exhibition with Fabian Bergmark Näsman, Lukas Göthman, Vittorio Bianchi, Matisse Mesnil; Bienvenue Art Fair; Curated by Domenico de Chirico and Marialuisa Pastò; Paris, France.

"Ett Villkorslöst Tillstånd" ("An Unconditional State"); solo exhibition; Brillo; Stockholm, Sweden.

"The Sevdah Tone"; solo exhibition; National Gallery; Sarajevo, Bosnia & Herzegovina.

2021, *"Efter Applåderna" ("After The Applause")*; solo exhibition; Stripped Vintage; Stockholm, Sweden.

"A Million Years"; studio exhibition; Stockholm, Sweden.

2019, *"Tumören" ("The Tumor")*; solo exhibition; Dusty Deco; Stockholm, Sweden.

2018, *"Got It For Cheap"*; group exhibition with miscellaneous artists; Galleri Golsa; Oslo, Norway.

"A Needle's Eye"; group exhibition with Päivi Rintaniemi, Ella Varvio, Jaakko Veijola; Curated by Laura Köönikkä; P-Galeria; Pori, Finland.

2017, *"Got It For Cheap"*; group exhibition with miscellaneous artists; Galleri Steinsland Berliner; Stockholm, Sweden.

2004, *"Vårsalongen" ("The Spring Exhibition")*; group exhibition with miscellaneous artists; Liljevalchs Museum; Stockholm, Sweden.



Curator Projects

2026, "Gränser" ("Borders"); group exhibition with TBC; Kummelholmen; Stockholm, Sweden.

2025, Title TBC; Erik Uddén; StudyForArtPlatform; Stockholm, Sweden.

Title TBC; Rebecka Tollens; StudyForArtPlatform; Stockholm, Sweden.

Title TBC; Christine Dahl Helweg-Larsen; StudyForArtPlatform; Stockholm, Sweden.

"Blossomborn"; Isadora Israel; StudyForArtPlatform; Stockholm, Sweden.

"Transliminal"; Zahra Zavareh, Martin Lundberg; curated by Detroit Stockholm; StudyForArtPlatform; Stockholm, Sweden.

"White Energy"; Torbjörn Johansson; StudyForArtPlatform; Stockholm, Sweden.

2024, "Words"; Peter Sellberg; StudyForArtPlatform; Stockholm, Sweden.

"Divi div ide"; Lars Nordby; StudyForArtPlatform; Stockholm, Sweden.

"From One To Another"; Ola Nilsson; StudyForArtPlatform; Stockholm, Sweden.

"Auto Bios Grapho; Auto"; Joline Uvman; StudyForArtPlatform; Stockholm, Sweden.

"Vem Var Branislav Tesanovic" ("Who Was Branislav Tesanovic?"); Idun Baltzersen, Simon Burton, Paul Housley, Daniel Jensen, Susan Te Kahurangi King, Anders Krisar, Lisa Lundgren, Kasper Nordenström Jung, Mateas Pares, Stina Persson, Anna Ting Möller; Gallery Heerz Tooya; Veliko Turnovo, Bulgaria.

"Helig! Helig! Helig är den rymning som lämnar dörren låst från insidan [...] ("Holy! Holy! Holy is the escape that leaves the door locked from the inside [...]); Karon Nilzén; StudyForArtPlatform; Stockholm, Sweden.

"Gamla Ord / New Songs" (Old Words / New Songs); Joakim Derlow; StudyForArtPlatform; Stockholm, Sweden.

2023, "Lucky Syndrome"; Paul Ferens, Mingrui Jiang, Georg Nordmark, Jon Rafman; Curated by Nicole Walker; StudyForArtPlatform; Stockholm, Sweden.

"Auto Bios Grapho; Bios"; Joline Uvman; StudyForArtPlatform; Stockholm, Sweden.

"Interplay"; Elin Stampe; StudyForArtPlatform; Stockholm, Sweden.

"March of Return"; Kajsa Melchior; StudyForArtPlatform; Stockholm, Sweden.

"Untitled (Cumulus)"; Gabriel Karlsson; StudyForArtPlatform; Stockholm, Sweden.

"Cocks"; Alberte Skronski, Amanda Monceau, Björn Kjelltoft, Filippa Nilsson Kallhed, Ida Silfverdal, Johnny Olsson, Jukka Korkeila, Mateas Pares, Sanna Albenius, Sophi Vejrich, Tim Højbjerg, Vilma Ideberg, Åsa Cederqvist; Artworks; Stockholm, Sweden.

"Auto Bios Grapho; Grapho"; Joline Uvman; StudyForArtPlatform; Stockholm, Sweden.

"Lately"; Levi Sebton; StudyForArtPlatform; Stockholm, Sweden.

2022, "I Speak To Locate Myself Near You"; Love Enqvist; StudyForArtPlatform; Stockholm, Sweden.

"Hjärtat" ("The Heart"); Elinor Silow; StudyForArtPlatform; Stockholm, Sweden.

"Erlenmeyer Flask"; Mercedes Ardelius Blane; StudyForArtPlatform; Stockholm, Sweden.

"Amalgamate"; Fabian Bergmark Näsman; StudyForArtPlatform; Stockholm, Sweden.

"Duke Raven Waves"; Tim Højbjerg; StudyForArtPlatform; Stockholm, Sweden.

"Mass"; Adrian Olas; StudyForArtPlatform; Stockholm, Sweden.

2021, "Att Bära Sig Själv" (To Carry Oneself); Kasper Nordenström Jung; StudyForArtPlatform; Stockholm, Sweden.

"Mammasonen Döttras och Barnet Födas" ("The Mother's Daughter and the Child to be Born"); Titus Boguslaw; StudyForArtPlatform; Stockholm, Sweden.

"Body of Work"; Björn Bengtsson; StudyForArtPlatform; Stockholm, Sweden.

"Frusen Glädje"; Agassi Bangura, Oscar Carlson, Tora Schultz Larsen, Ilja Karilampi, Lotte Andersen, Susann Brännström, Patrick McGraw / Heavy Traffic Magazine, Mathis Altmann, Stefan Tcherepnin, Max Glader; StudyForArtPlatform; Stockholm, Sweden.



2020, "*Irremediable (Study)*"; Frederik Egesborg; StudyForArtPlatform; Stockholm, Sweden.
"*Rite of Passage*" (*Ritual Series*); Slobodan Živić; StudyForArtPlatform; Stockholm, Sweden.

Other

2023, Member of Swedish Curators' Association.
2023, Member of KKV, konstnärernas Kollektivverkstad.
2020, Founder of the exhibition project StudyForArtPlatform; Stockholm, Sweden.

Publications

2023, Artnotes
Plaza Magazine

2022, artwork.se
Artviewer
Daily Lazy
Oscar Magnusson Spectacles, "Behind the Mask"
Balkan Art Scene

2020, Archive 00 Magazine by Saint Maison Gallery
Art Maze Magazine

2018, Satakunnan Kansa
Satakunnan Kansa (Newspaper clippings)
Porin Taiteilijaseuran
Abstract Mag
Art Maze Magazine

2004, konsten.net



Selected Employments

Global Creative Director; Marcel / 133 Lux; Paris, France.

Creative Director; DDB; Hong Kong, China.

Creative Director; Greatworks; Stockholm, Sweden.

Art Director and Copywriter; Wieden & Kennedy; Amsterdam, The Netherlands.

Creative; Mother; London, UK.

Selected awards

Cyber Grand Prix; Cannes.

Epica d'Or; Epica.

Campaign of the Year; Campaign UK.

Education

Bronze Casting Course; KKV; Stockholm, Sweden.

Folk Art; Larsjos; Säter, Sweden.

Communications Arts; Berghs; Stockholm, Sweden.

Graphic Design; Beckmans; Stockholm, Sweden.

Scholarships and grants

2024, Scholarship recipient; Brixton Textiles Textile Art Scholarship; Stockholm, Sweden.



Mateas Pares, “Feel Good” | Galleria Giampaolo Abbondio

From October 21 to March 9, 2024

**FEEL
GOOD**

Mateas Pares
21 ott '23 / 9 mar '24



Piazza Garibaldi 7 - Todi (PG)

con testo di
Domenico de Chirico

 **GALLERIA
GIAMPAOLO
ABBONDIO**

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Although the eye is strongly attracted by sculpture, canvas lies at the centre of Swedish artist Mateas Pares' practice. Through the juxtaposition of various materials, assembled in a myriad of different ways, he has found his own very personal and congenial balance, using the canvas as a projection surface for multiple, sculptural abstract concepts that lovingly define and complete it. Thematically, Pares often questions both what the meaning of life is with the means at our disposal, and the persevering telluric effort driven by the need for a “quiet” life. All of this, without ever forgetting that, as the intellectual Emil Cioran put it, life itself takes the form of a progressive step towards nothingness, arising from nothingness. What follows is that very particular sensation in which sculpture and canvas seem to be forced into a seemingly unresolved coexistence, progressively exhibiting themselves in a rhythmic and perpetual pendulum oscillation, here to be understood as an ineluctable therapeutic movement, dictated by Cioran's assumption that “Walking keeps you from languishing with unanswered questions, while in bed you brood over the insoluble to the point of dizziness*”. And it is precisely for this reason that Mateas Pares first strives to find every sliver of simplicity, calmness and equilibrium, and then recombines



them, hoping to fully cross over that stage of blissful uncertainty and profound solitude in order to start a long journey towards the locus amoenus (pleasant place), a place where one can judiciously reflect on one's own destiny by being able to metaphorically lie down before the clear, cool and sweet waters so dear to Francesco Petrararch. Consequently, there is a transposition of the aforementioned emotions to his works, which are strongly limited to a few materials and characterised by a minimalist visual expression. Despite this, his nature often drives him into the opposite direction, thus triggering a kind of antithetical poetics of the counterbalance, in the form of syntheses and simplifications. On the basis of such precepts, this new expositive chapter entitled "Feel Good" has come into being, imbued with all those strident, glittering and lustrous nuances featuring the times we live in.





With this new body of work, Pares, by analysing movements and trends in art, interfaces with the relationship between the rampant increase in the consumption of antidepressant drugs and the anomalous success of artists who, in contrast, generate a stubbornly optimistic and carefree art. In other words, “Feel Good” aims to address the complex issue that defines us, in a D’Annunzio’s manner, as skillful creators or instigators of images, according to which the projection of an apparently perfect life, digitally managed, inevitably coincides with the spread of depressive feelings that become more and more acute, in as much as what one aspires to is generally hardly achievable, thus triggering a sense of deep dissatisfaction. In this regard, Pares publicly takes as an example one of the most prolific artists of this genre, the American artist Austin Lee, who equally, ranging from digital media to painting and sculpture, adopts superficially lovable cartoon-like images to address the issue of the engulfing consumption of online art.



Starting with 3D digital sketches that are painstakingly translated from the screen to the painted canvas or in the form of sculpture, his work is deeply respectful of the canons of Renaissance painting, while embodying the interconnected digital landscape that augments the perception of current reality. With exhibition titles such as “Aah”, “Constant Joy” and “Paradise”, Lee depicts human beings, animals and anthropomorphic objects in an almost dreamlike state of bliss: colourful, lush flowers sprouting and growing on noses, smiling hearts replacing fingers, and joyful, singing birds frolicking with human figures in a paradisiacal world, free from predators and prey. Lee’s paintings provide an optimistic vision without compromises with reality, taking it for granted that the dream of a perfect life is both the cause and the resolution of this sense of depression that has always gripped us. Therefore, through the presentation of Austin Lee’s art and using the title of one of his exhibitions “Feels Good”, removing the “s”, Pares shows us the transition from the attempt to represent a perfect life to the need for a belief that can motivate it. By depicting individuals, whose forms are borrowed from the pre-existing ones that make up Lee’s surreal world, with “Feel Good” Mateas Pares questions why we are in the breathless race towards a perfect life and the consequent choices it forces us to make. And so, in a world where, according to Plato in his Sophist dialogue, ‘the wolf resembles the dog, the wildest animal resembles the tamest animal’, what can be the wisest next step?

Domenico de Chirico





Contacts

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